DOCUMENT RESUME

ED 268 844 FL 015 689

AUTHOR	Catran, Jack
TITLE	How to Speak English without a Foreign Accent. Arabic Edition.
REPORT NO	ISBN-0-937399-04-3
PUB DATE	Jan 86
NOTE	59p.
AVAILABLE FROM	Jade Publications, Box 5567, Sherman Oaks, CA 91413 ($39.95 including cassettes; $29.95 for teachers).
PUB TYPE	Guides - Classroom Use - Materials (For Learner) (051)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Arabic; *Arabs; Consonants; *English (Second Language); Error Patterns; Immigrants; *Phonology; *Pronunciation Instruction; Second Language Learning; Teaching Methods; Vowels
IDENTIFIERS	*Accents

ABSTRACT

This transcript and guide of a two-cassette course is designed to assist native Arabic-speaking immigrants eliminate their foreign accents. The course is appropriate for either individual or group study. The guide includes narrative and taped demonstrations of American English that pinpoint typical phonological barriers and pronunciation difficulties and provide opportunities for corrective practice. The author's own system of pronunciation symbols is used. (MSE)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED268844

JACK CATRAN

HOW TO SPEAK ENGLISH WITHOUT A FOREIGN ACCENT

A Henry Higgins Production

This is not another book on "English for the Foreign Born" or "English as a Second Language
IT IS
AN INTENSIVE COURSE IN ACCENT ERASURE

A powerful and effective audio-visual tool designed to be used by those Millions of new Americans seeking to rid their speech of FOREIGN ACCENTS

ARABIC EDITION

FL015689

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Jack Catran

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

JACK CATRAN

HOW TO SPEAK ENGLISH WITHOUT A FOREIGN ACCENT

A HENRY HIGGINS PRODUCTION

This is not another book on "English for the Foreign Born" or "English as a Second Language"

IT IS

● **AN INTENSIVE COURSE IN ACCENT ERASURE** ●

A powerful and effective audio-visual tool designed to be used by those millions of new Americans seeking to rid their speech of **FOREIGN ACCENTS**

ARABIC EDITION

3

JACK CATRAN

HOW TO SPEAK ENGLISH WITHOUT A FOREIGN ACCENT

A HENRY HIGGINS PRODUCTION

ARABIC EDITION

Pygmalion Books — *an imprint of*
JADE PUBLICATIONS
Box 5567, Sherman Oaks, CA 91413

Give me your tired, your poor, your huddled masses yearning to breathe free. The wretched refuse of your teeming shore. Send these, the homeless, tempest-tossed to me. I lift my lamp beside the golden door.

Emma Lazarus
The Statue of Liberty

Copyright© | Library of Congress
Copyright© | 1985 by Jack Catran

All rights reserved. This book, or the audio cassettes attached, must not be reproduced in any form without written permission from the publisher.

Library of Congress Catalog Card Number SRu 82 744
ISBN: 0-937399-04-3

First printing January 1986
Printed in the United States of America

Pygmalion Books — *an imprint of*
JADE PUBLICATIONS
Box 5567, Sherman Oaks, CA 91413

HOW TO SPEAK ENGLISH

WITHOUT A FOREIGN ACCENT

ARABIC EDITION -- CASSETTE 1

INTRODUCTION

There is a wave of immigration sweeping into the United States today, promising to equal, if not surpass, the influx that took place between the turn of the century and World War I. Millions of people, seeking a new way of life, now call the United States their home. And there is no sign that the wave will abate, as conditions appear to worsen the world over.

Yet, during my extensive experience as a specialist in dialect and accent erasure, I have sought vainly for a book or teaching aid specifically designed to help my Arabic-speaking students eliminate their foreign accents. To be sure, there is a vast library of source material covering such subjects as English for the foreign born, English as a second language, and numerous dictionaries of American idioms, but none, to my

knowledge, have attacked, or even approached, the problem of dialect erasure.

This book is a pioneer attempt to alleviate that problem. It is written in simple English, and cast in the second person singular. Because it is aimed not only at teachers, but also directly at you, the New American, the text carefully steers clear of the phonetic symbols and "scientific" jargon of the field of linguistics.

The Arabic language is spoken throughout North Africa and southwest Asia. The eastern boundary is the Zagros mountains on the border between Iraq and Iran; the western boundary is the Atlantic Ocean off the west coast of Morocco. In the north, the boundary is the Taurus range, which separates Syria and Iraq (The Fertile Crescent) from Turkey; in the south, the Arab-speaking world is bounded by the Sahara Desert, the African jungle, and the Indian Ocean. In addition, the spread of Islam has carried the language into Central Asia and deep into the African continent, as well as into the large immigrant populations in the United States, Brazil, and Argentina.

Because of this wide geographical dispersion, a variety of dialects has arisen. As a result, Arabs from different Arabic-speaking countries grow up speaking differently, and each Arab prefers to believe that his dialect, with

all its supposed corruptness, is purer, and hence, closer, to the classical Arabic than the other dialects. But, luckily, those differences have little affect on the general approach of this course; no matter what Arabic dialect influences the Arab speaker's pronunciation of English, you may be surprised to know that all speakers of Arabic speak English with virtually the same accent. Clearly, this makes our task easier.

The pronunciation symbols used in the course are my own, and anyone can understand them after a short period of orientation. One problem remains: a sprinkling of American-English sounds do not exist in a number of foreign languages. For example, the AY sounds in the words "take", "break", "plate", and the OH sounds in "stone", "motion", "boat" are unknown to the Arab tongue. For this reason, it becomes necessary for you with Arabic accents to hear and learn to mimic the AY and OH sounds. Fortunately, most of the vowels in Arabic have close equivalents in American-English. Still, it is important for you to listen to the inflection, color, and sounds of American-English before you can learn to repeat and eventually adopt those characteristics in your everyday speech. The cassettes that accompany this book effectively solve that problem.

The cassettes can be used in workshops, speech clinics, and of course,

by you New Americans in the privacy of your own homes. To get the most out of the material, two cassette recorders should be used, one for playing the course cassettes, the other to be used by you to compare your own speech patterns with the demonstration material.

For maximum progress, there can be no substitute for total immersion by you students in American-English. In addition to listening to the cassettes, while driving an automobile your radio should be on as much as possible, preferably tuned to programs that feature talk. The same practice should be engaged in at home when viewing television; while, admittedly, you may have to suffer through much idle chatter and inferior program content, we must keep in mind that to attain our goal with optimum speed, the medium should always be considered more important than the message.

There are subtleties in American-English too difficult to communicate in a book. Few Americans, for example, pronounce the word "the" correctly as THEE. "To" is rarely pronounced correctly as TOO. Rather, for "he went to see the man", Americans tend to say HEE WENT TUH SEE THUH MAN. Because you New Americans conscientiously tend to concentrate your efforts on pronouncing each word in a sentence correctly, it is difficult for you, at the beginning, to adopt the

American habit of stringing words together without stressing such words as "the" and "to". Where appropriate, the text and cassettes will clearly present both the stressed and unstressed forms of this class of word.

What is American-English? The United States used to be a country made up of many regional dialects: Boston, New York, Midwest, etc. With the advent of radio, television, and high-speed air travel, those localisms are rapidly disappearing. The American-English used as a standard in this course hews as closely as possible to the English spoken by network radio and television announcers. I am confident that that yardstick will serve you as an effective working model in your quest for mastery of the language.

One final note: the ultimate purpose of the course is to attempt to offer a humble contribution to the noble process of integration that so typifies the cultural history of the United States. The people of the United States are the product of the richest admixture of cultures the civilized world has ever known. If I can help you, New American, to meld into, and further enrich, our heritage, then we are all on our way toward attaining the growth and maturity so desperately required by the world, especially this world of today which is so in need of world citizens.

END OF INTRODUCTION

* * * * * * * * *

It would have been easy to thicken this book, and lengthen the accompanying cassette, by padding it with high-sounding phrases stressing the importance to your career and social life of learning to use your vocal instrument to speak American-English authoritatively, pleasantly, and correctly. In addition, I have ignored stress and intonation, mainly because it is my contention that if you could pronounce every word in the English language perfectly, few people would ever notice the fact that your stress and intonation were not quite "American". Moreover, I could have gone on about the need to motivate yourself to spend hours and hours practicing voice production and accent-free speech. In addition, I could have wasted your valuable time discussing the elements of speech production; respiration, phonation, resonance, and articulation; how the airstream is delivered from your lungs through the trachea to your larynx; how the process of articulation works; how language and verbal behavior evolved; etcetera.

But I deliberately avoided that approach. Instead, I shall immediately proceed to teach you how you can self-monitor and self-correct your Arabic accent by working with the printed material and the taped demonstrations. I have little

doubt that if you set aside the time required for frequent practice periods you will gradually acquire a mastery of the phonetic repertoire of American-English sounds -- the vowels, consonants, and the diphthongs -- along with the inflection and color of the language, in your reading, and, more important, in your everyday, spontaneous speech.

Aside from urging you to use two tape recorders -- one for listening to the demo tapes, the other for recording your own speech -- I can think of no other procedures for you to follow as you progress through the course, reading the lessons to follow and listening to the demo tape.

THE PRONUNCIATION SYMBOLS USED IN THIS COURSE

For our purpose, the English alphabet of 26 letters shall represent roughly 50 classes of sound. The six vowels, a - e - i - o - u - y, alone, or in combination, represent 20 vowel and diphthong sounds. The twenty consonants, alone, or in combination, represent 30 sounds.

Note: The symbols listed in the column titled Our Symbol shall serve as the alphabet of this course. You must memorize the sound of each one before moving on to the lessons ahead. The left hand column lists the symbols used in

Webster's 2nd International Dictionary.

V O W E L S

Dict. Symb.	Our Symbol	Sample Word
ŭ	UH	under, alone
ä	AH	father, hard
ă	A	bad, master
ô	AW	ball, cough
ē	EE	he, feed
ĕ	EH	get, letter
â	Â	care, chair
ĭ	i	sit, middle
ŏ	O	pot, proper
o͞o	OO	food, moon
o͝o	oo	look, good
ū	yOO	unit, eulogize
ā	AY(EH-EE)	take, later
ī	I(AH-EE)	ice, might
ō	OH(UH-OO)	bone, phone
ʊ̂	Û(UH-EE)	earth, turban
ou	OW(AH-OO)	out, mouse
oi	Oi(AW-EE)	oil, coin
ă	Aee(A-EE)	thank, dangle

The SCHWA (pronounced SHVAH), symbolized as ə, represents the unstressed sound found in the 2nd syllable of "China", "pencil". Also found in the unstressed "er" of "teacher" and "paper".

C O N S O N A N T S

Our Symbol	Sample Word
J	judge, gelatin
KW	quick, quite
NG	sing, rang
KSH	luxury
Y	yes, yours
KH	loch, ach
CH	church, cheese
R	rice, run
W	wing, woman
WH	while, when
M	mother, mine
N	never, nonsense
L	letter, lovely
H	hungry, honey
G (v)	get, go
K (unv)	cut, cat

GZ (v)	exit, exert
KS (unv)	tax, excite
ZH (v]	azure
SH (unv)	she, shun
V [v]	vowel, vote
F (unv)	frank, fort
TH (v)	the, those
th (unv)	thin, through
D (v)	dim, done
T (unv)	tin, ton
B (v)	butter, bending
P (unv)	putter, pending
Z (v)	zeal, zone
S (unv)	seal, sewn

(v) = voiced
(unv) = unvoiced

Before I identify each of your trouble spots and show you how to correct them, I shall first point out the errors that may now be part of your everyday speech.

GLOTTAL STOPS (HAMZA) AND OTHER THROAT-GENERATED SOUNDS

The most obvious difference between spoken Arabic and spoken English is not to be found in your mispronunciation of English vowels and consonants, but in

the glottal stop and other throat-generated sounds. Much of the Arabic language is made up of these sounds. The glottal stop, as you speakers of Arabic well know, is the quick catch in the throat placed before, between, or after many vowels. The following are examples of familiar Arabic words using glottal stops and a wide assortment of other throat grunts, symbolized in this course by a slash [/]:
/ahweh ("coffee"), ba/lahweh ("baklawa"), suu/ ("market").

The same glottal stop often appears in American-English at the beginning of words whose first letter is a vowel, when that word is sounded alone (not preceded by another word). For instance, the words "it", "even", and "open", when not preceded by another word and sounded alone, are almost always sounded with that quick catch in the throat at the start (the glottal stop). One exception to this rule: when "it", "even", "open", or any other word beginning with a vowel is preceded by the UH sound, a glottal stop is inserted between the UH and the word to follow, as in the sentences: "Ella/ is nice" or "Bring an umbrella/and a raincoat". (/EHL UH/iZ NIS or BREENG AN UHMBR-EHL-UH/AND ə RAYN-K-OHT).

The foregoing examples illustrated most, if not all, the occasions when the glottal stop is used in American-English. A comfortable, but incorrect, way to

avoid the glottal stops in the sentences we just examined, is to insert an R sound where the glottal stop is normally placed, for example: "Cuba'r and Jamaica'r are islands in the Carribean", "Ella'r is nice," or "Bring an umbrella'r and a raincoat" (/EHL-UH R iZ NIS or BREENG AN UHMBR-EHL-UH R AND ə RAYN-K-OHT).

To sum up, whether preceded by a glottal stop (please keep in mind that a glottal stop is actually a consonant), an R sound, or any other consonant, all vowel sounds in American-English must begin with a consonant. Looking at all the vowel sounds in "/Ella/is nice", for example, we see that the first E is preceded by a glottal stop which is, physiologically speaking, a consonant; the next vowel, A, is preceded by an L, a consonant; the i in "is" is preceded by a glottal stop, another consonant; the i in "nice" is preceded by the consonant N. There are no glottal stops in "The art of etching" because the AH sound of "art" is preceded by the Y consonant (physiologically speaking, a true consonant) sounded at the end of the word "the" (TH-EE), which provides an easy transition into the AH of "art" (THEE YAHRT ə VEHTCHEENG).

But that is American-English. What about the Arabic accent. To begin with, we must first note that the consonant known commonly as the

glottal stop is used frequently in front of vowels in the Arabic language, a habit that you Arab speakers understandably carry over into English: For "I am", which in American-English is pronounced I-YAM, you Arab speakers tend to say I/AM; for "you are", which in American-English is pronounced Yoo-WAHR, you Arab speakers would say Yoo/AHR.

In order to sound convincingly like an American, you must forget your throat forever, an area of the vocal apparatus only used by Americans for breathing air, gargling mouthwash, swallowing food and drink, and sounding those few examples I have just noted.

To continue, you speakers of Arabic also use your throats to produce sounds other than the glottal stop. The hissing H sound (symbolized here by an underline), produced by tightening the throat, is a common sound used in such Arabic words as WAH-H-EHD ("one") and AH-H-SAHN ("better"). This sound is not used in American-English.

Another use of the throat is the throat-straining deep vowel sound (symbolized here as a *) used in such Arabic words as *AHRAHBEE ("Arabic") and NAH*AHM ("yes"), another sound foreign to American-English.

Then there is that throat-generated consonant which we shall symbolize here as a G, a voiced KH (see consonant

symbols) used in such Arabic words as GAH-LEE ("expensive") and G-UH-DAH ("midday meal"). That sound,too, is never used in American-English.

And, of course, there is the unvoiced KH, the throat-generated sound heard in the Arabic words KH-AH-LEE ("my uncle"), KH-AH-BAHR ("news"), and KH-UHM-SEEN ("fifty"), still another sound which should never be used when speaking American English.

One final caution: Please listen to, and become aware of, the explosive vowels in the Arabic pronunciation of the following sentence: "If you are going on an errand, please pick me up an apple". The explosive force with which the words "if", "are", "errand", "up", and "apple" are uttered are typical identifiers of the Arabic speaker. Speakers of American-English glide into those words gently and easily, without explosive force. It is important for you to pay special attention to my pronunciation of these vowels throughout the rest of the course.

To sum up this discussion on Arabic throat sounds, the use of the throat must be discarded forever when speaking American-English.

While your primary goal in the course is the eradication of your Arabic accent, you may also encounter occasional problems with the proper use of English grammar. Though the concern of the

course is your accent, it would not be amiss at this point to remind you of a few common syntax and grammatic errors committed by you Americans from Arabic-speaking countries:

I'm here already five year in America.
for
I have been in America five years.

* * *

Where you was?
for
Where were you?

* * *

Told me where I should go.
for
Tell me where to go.

* * *

Your mother she came here yesterday?
for
Did your mother arrive yesterday?

* * *

The people they are coming tomorrow.
for
The people are coming tomorrow.

* * *

He was take taxi to go in the store.
for
He took a taxi to the store.

* * *

The following listing of both vowels and consonants represents (next to your use of the throat) the outstanding problems in your pronunciation of English

vowels and consonants. The right-hand column displays the heart of your pronunciation problems; the left-hand column the keys to the solution. You will be well on your way toward the mastery of English as soon as you develop the habit of eliminating all your throat sounds and using the left-hand examples in your spontaneous, everyday speech.

First you will have to listen to my taped demonstration of the American sound, then practice it yourself on your own recorder until you feel that you have come close to the correct pronunciation. At the risk of appearing as though I am oversimplifying, I must remind you that virtually all of your vowel and consonant pronunciation problems are pointed out in the aforementioned discussion on throat sounds and the innocent-looking list to follow. As soon as you conquer these problems, you shall be well on your way to success. Bon Voyage!

VOWEL CHANGES

Note: From this point on, the slash [/] shall symbolize all undesirable throat sounds.

American Sound		Arabic Sound	
Sound	Example	Sound	Example
AY	take break day	Δ A	TAK BRAK DAY
AH	father harbor sharp	No change	
A	bad flat fast	Usually no change Sometimes AH as in	GAHRAHNTEE
AW	caller falter water	No change	
EE	he treat people	No change	
EH	bed met red	No change	
Δ A	chair bare care	No change	
i	bit sit differ	No change	

O	top copper bond	No change	
OO	spoon food stupid	No change	
oo	foot wolf soot	No change	
yOO	pure beauty cube	No change	
UH	alone final sofa	Usually UH as in UHND-EH-R Sometimes A as in /A-NKL (uncle)	
I	price cry guile	AH-i	BR-AH-iS KR-AH-i-EE G-AH-iL
OH	stone motor both	AW	STAWN MAWTR BAWT
	earn purple furnish	UH	UHRN PUHRPL FUHRNiSH
OW	scout mountain doubtful	No change	
Oi	oil enjoy loiter	No change	

CONSONANT CHANGES

Note: As with the vowels, your consonant changes are few. But don't let that fact mis-lead you. I must stress again that the prime ingredient of the Arabic accent is to be found in your throat sounds.

CH

You often convert this sound into a SH, as in SH-AH-R-LEE SHOBLiN MAD A F-AW-R-SHə N, for "Charlie Chaplin made a fortune".

L

Your L is always the clear L, which I shall underline here to identify it, found in the English words "lead" and "letter". But you must learn to pronounce the dark L of "Allah", as in the English words "deal", "feel", "hold". Listen to my recitation of your sound, then compare it to my pronunciation of the correct sound. For example: H-EH-LP! H-EH-LP! should sound like "Help!" "Help!". L-EHT MEE AHLAWN should be pronounced as "Let me alone".

P

The P sound, borrowed by the Arabs from other languages, is rarely used in Arabic. For that reason you have a tendency to change the English P into a B. You often convert "please" into BLEEZ.

R

The Arabic R is the same R as the Spanish and Italian R. In order to sound convincingly like an American, you must learn to pronounce the American R. Please listen to my pronunciation of the R throughout the rest of the course and practice, practice, practice. Actually, there are two variants of the Arabic R sound: the R in the Arabic word MUH-RAH ("woman") is sounded like the Spanish "pero". The R in another Arabic word MUH-RRAH ("time") is sounded like the Spanish "perro". But, from this point on, you must practice your R's until they sound like the American R.

T

In your zeal to read and speak English fastidiously and distinctly, you tend to go overboard in your production of this sound. The average American pronounces the words "battleship", "letter", "one at a time" as BADL-SHiP, LEH-DəR, WUHNADəTIM; not BATL-SHiB, LEHTEHR, WUHN AT UH TIM. Unless in front of a word, the American T is usually softened into a D, or a T quickly followed by an H sound, as sometimes heard in the words LEHT-Hə, for "letter", or BEHT-Hə for "better".

TH

You usually sound this as a D, as in DAWZ AHR D ə WUHNZ, for TH-OH-Z AHR TH ə WUHNZ, "Those are the ones".

th

Be careful of your tendency to convert this sound into a T sound, as in TROO D ə TiK OV HiZ T-UH-M, for "through the thick of his thumb".

V

Another consonant borrowed by the Arabs from other languages. Try to remember the V sound can be simply produced by adding your voice to the F sound. You have a tendency to sound it like a B, an F, and at times, the BV sound of Spanish.

* * * * * * *

PRACTICE WORDS

Turn on your tape recorder and repeat each of the following after me in the silent spaces I have provided after each word. Record both my version and yours and compare the two. Keep practicing until you are satisfied with your pronunciation. If you have problems, do not despair. There are more exercises later in the course that should iron out your present difficulties.

Arab - not /AH-RAHB - AR ə B

guarantee - not GAHRAHNTEE - GARəNTEE

insane - not iNSÂN - iNSAYN

Spain - not SPÂN - SPAYN

jade - not JÂD - JAYD

airplane - not ÂRBLÂN - ÂRPLAYN

umbrella - not AHMBRÂLAH - UH-M-BR-EHL- ə

these - not D-EE-Z - TH-EE-Z

those - not D-AW-Z - TH-OH-Z

total - not TAWTAHL - T-OH-DL

thin - Not TiN - thiN

character - not KAHRAHKTəR - KARəKTə R

partial - not BAHRSHəL - P-AH-R-SHəL

fortune - not FAWR-SHəN - FAWR-CHəN

water - not WAW-T-əR - WAW-DəR

polarize - not BAWLAHR(Ai)Z - POHLəRIZ

folk poem - not FAWK BAWM
F-OH-K P-OH-EH-M

Baltimore - not BAWLTEEMAWR
B-AW-L-Tə-M-AW-R

ruin - not R-OON - R-OO-iN

frown - not FROWN (Spanish R)
FROWN

gas - not GAHZ - GAS

earth - not /UHRT - ÛRth

one - not WAHN - WUHN

three - not TREE - thREE

four - not FAWR (Spanish R)
FAWR (American R)

six - not SKS - SiKS (short i)

eight - not AT - AYT

thirteen - not TUHRTEEN - thURTEEN

twenty - not TWUHNTEE - TWEHNTEE

cheddar cheese - not SHALAR SHEEZ -
CH-EH-DəR CH-EE-Z

1922 - not NANTEEN TWUHNTEE TOO -
NINTEEN TWEHNTEE TOO

plastic- not BLAHSTEEK - PLASTiK

turkey - not TUHRKEE - TURKEE

Palestinian people - not BAHLASTEENYAHN
BEEBL - PALEHSTiN-EE-YəN PEEPL

Lebanon - not L-EH-BNAN - L-EH-BəNAHN

principle - not BRiNSiBL - PRiNSiPL

if - not /iF(short, explosive i) - iF

but - not BAT (explosive vowel) - BUHT

Lawrence of Arabia - not əL AWRANS, iBN
/AH-RAH-B - L-AW-R-əNS əV
ə-RAY-BEE-ə

tell - not T-EH-L (explosive T, light L)-
T-EH-L

fill - not FiL with a light L - FiL

flow - not FLAW (light L) - FL-OH

floor - not FLAWR (light L) - FL-AW-R

style - not STIL (explosive light L)-
STIL

simple - not SiMBL - SiMPəL

please - not BLEEZ - PL-EE-Z

pronounce - not BRAWNOWNS - PR-OH-N-OW-NS

printout-not BRiNDOWD - PRiNT-OW-T

explain - not AGZBLAN - EH-KS-PL-AY-N

prominence - not BRAWMEENAHNS -
PR-O-MiN-əNS

prolific - not BRAW-LiFiK - PROH-LiFiK

eminence - not AMEENANS - EH-MiN-əNS

unsettled - not AHNSEHTiLD (explosive T,
Light L) - UHN-SEH-TLD

splash - not SBLAZH - SPLASH

fried rice - not FR(AHi)D R(AHi)Z
FRID RIS

although - not AWLDAW - AW-L-TH-OH

thus - not DUHS - TH-UH-S

wheelbarrow - not WEELBAHRAW -
WH-EE-LB-A-R-OH

embellish - not /EHMBUHLəSH -
EHM-BEHL-əSH

early - not /UHRLEE - U-R-L-EE

reverse - not REEVUHRS - R-EE-V-URS

Now that you are becoming aware of your trouble spots, let us begin to apply what we've learned. After a few practice sessions, you will learn to imitate the correct sounds of the following text, slowly, but correctly. Your next step toward success will come when you begin to self-monitor and self-correct your spontaneous speech in your daily interrelationships with other English speakers.

After a period of time -- which varies with different students -- you will arrive at your final goal: the automatic, self-correcting production of standard American-English, as you automatically (without seeming effort) monitor and self-correct your everyday speech.

Please read each of the following sentences aloud, one at a time, after listening carefully to the tape demonstration. Stop the tape after each sentence, and practice until you feel you have come close to the correct pronunciation. Then record both my version and yours on your own tape recorder. You will then have a record of your progress up to this point.

Later, listen to, and repeat, my recitations, this time without reading the text. When you have attained a fair degree of fidelity, memorize and recite some of the sentences to your family and friends. You will be pleasantly surprised at their response, which should

further reinforce your new habits of speech. Remember, we must be patient and allow time to pass. Eventually you will find your new habits spreading to formerly-unfamiliar words.

VOWEL PRACTICE

Repeat after me in the silent spaces. Record both versions and compare. This lesson should be practiced and practiced until you have considerably narrowed the difference between your recitation and mine.

AY(EH-EE)

That jewel is not jade -- it's fake.
Don't say DAT ZHOOL /iZ NOT ZHAD--
/iT /iZ FAK

It's shameful to place the blame on Mame.

Kay weighed the paint before making the sale.

Headaches and backaches and earaches and toothaches can cause much pain.

Dave and Mabel took a plane from Maine to Spain.

The renegades on the barricade slaked their thirst with pails of orangeade and lemonade.

Waiter! Take away this pastry. You may change it for a plate of plain date cake.

A

The Arab ran to Mack's stand for a dandy piece of candy.

The bad man sat on my black hat, so I grabbed his tan cap and ran.

The diplomat dispatched to Baghdad was an osteopath from Damascus.

The next Olympiad featuring orangutan track events could take place in Yucatan, Pakistan, or Alexandria.

Diana and Hannah exported their Havana bananas to Montana, Louisiana, Indiana, and Afghanistan.

UH

Uncle munched a bunch of onions as he scrunched under Gunther's umbrella.

Don't say /ANKL for UHNKL.

I hunger for those seductive Hungarian Sunday suppers that Mother once served.

Don't say MADR for MUH-TH-ɘR.

Those who study voltage and currents understand the meanings of the terms "inductance", conductance", and "reluctance".

I(AH-EE)

Clyde tried to fight his way through nine miles of senile reptiles on the Nile.

Don't say TR-AH-YiD TOO F-AH-YiD for TRID TO FIT

Simon denied that there will be pie in the sky when he dies.

OH(UH-OO)

Tony Jones munched on a smoked Polish sausage and Gorgonzola while bowling in Pensacola.

Don't say TAWNEE ZHAWNZ for T-OH-NEE J-OH-NZ.

Rhoda Dolan dozed while rowing her boat in the ferocious, precocious ocean.

Viola O'Neill broke her crayola while holding a bowl full of baloney and macaroni.

Don't say BAH-LAW-NEE /AHND MAH-KAH-RAW-NEE for BəL-OH-NEE yAND MAKə-ROH-NEE.

ɵ(UH-EE)

The purple turban was purchased by a Persian merchant for thirty pearls.

Don't say P-UHR-CHəSD B-AH-Yi ə P-UHR-ZHəN M-UHR-CHəNT

Bert learned that he earned more in Lucerne than Gert did in Berne.

I have heard that all birth, from cut-worms to pachyderms, returns to the earth.

Aee(A-EE)

Frank, the mountebank, handed Hank a blank check.

Don't say FR-AH-NK H-AH-NDəD H-AH-NK (the H's should not be produced in the throat)

You may deposit your francs at the swanky savings bank on the riverbank.

The pranky crank was spanked by the lanky Yank on the shank of the clanky gangplank.

AH

The Taj Mahal is not located in Guam or Iran (EE·RAHN).

There are few skylarks and woodlarks in Denmark.

If you begin your journey in Washington, D.C., you can hardly miss Panama on the way to Bogota.

Kindhearted, chicken-hearted, broken-hearted Martin bartered a Bartlett pear for Charlie's dark barley.

AW

Morse, the lovelorn Norse, played a French horn on the North rim of the Matterhorn.

Four haughty horses and a naughty macaw were born in a Montreal hallway during an awful thunderstorm.

Mortimer drank alcohol and water highballs at the free-for-all softball game.

Archibald crawled and called from the stone-walled vault.

EE

Apathy, empathy, sympathy, and dyspathy were each bittersweetly displayed by the evil King Lear.

Chinese, Japanese, Cantonese, Pekinese, and Burmese are as different from each other as Portuguese is from Singhalese.

Marguerite treated Peter to discreet meals of buckwheat, mincemeat, and sweetmeats.

EH

For breakfast she spread jelly and cheddar cheese on bread, fed Jerry, then went to bed again.

Ed met a terrible yellow leopard when he went to Anabelle's French hotel.

Blockheads and boneheads and deadheads and hotheads fell together when Spence spread his deadly message.

OO

Lewis missed his tutor at school because his tooth was loose.

Luther claimed that Boole was too poor to attend Santa Cruz College.

Rube Bloomberg concluded that Calhoun was too poor to own a bassoon.

There is no sight loonier than a balloonful of prune-fed baboons spooning under the moon.

Now the consonants:

J judge, George, manage, jog, gym

The J is usually sounded by Arabic speakers as ZH, as in the English words "azure" and "pleasure". Take pains to avoid this error from this point on.

L seal, call, teller, oil, palace

You must learn to replace your light L with the dark L. Say "Ya Allah" out loud. Listen to the sound of your L, and remember that sound. That is the dark L so often missing from your pronunciation of American-English words.

P report, compare, spare, peel, potato

Everytime you catch yourself sounding a B in place of a P, simply remember that a P is an unvoiced B. If you can sound a B without using your vocal chords, you have produced a P.

R rude, earn, umbrella, train, shrug

Instead of "rude", try the word "lewd". Note that your tongue must touch the back of your top front teeth, to sound the L. Now say the word again, placing your tongue behind (not touching) the back of your top front teeth. This time the

word ought to sound something like "rude" with an American R. Regretably, this exercise does not normally produce the desired R sound as easily as I have described it. It's going to take practice and patient, attentive listening to this tape to master it. Through years of trial and error, I have found that listening analytically is the most effective way to achieve success in the erasure of the Arabic accent. Drawings and diagrams illustrating how to hold your tongue to produce an R (or any other sound) generally turn out to be a waste of time; they merely illustrate the tongue placement used by the author or illustrator, not the tongue placement that would work for you to produce the same sound. Anatomic drawings of the vocal apparatus tend to be difficult to follow and impossible to use. There is no reason why you can not learn American-English whether I'm with you in person, or not. The key to success in this course is to be found in the aural (the ear), not the visual (the eye), component. With that in mind, I bid you happy listening and effective mimicking.

T metal, hurting, bat, it is, tomato

The fastest approach to a mastery

of the American T is to generally pronounce it as a soft D when it is not the first letter of a word, as in MEH-D-əL for "metal", HURDEENG for "hurting", BiDəR for "bitter", and iDiZ for "it is". Conversely, we emphasize the T in TUHMAYDə (tomato) because it is the first letter of the word.

TH mother, these, breathe, then, though

To produce this sound properly, simply stick the tip of your tongue out between your upper and lower teeth and use your voice. You must resolve that from this point on you will never again sound it as a D.

th thigh, thread, ether, thin, thrust

To produce this sound properly, simply stick the tip of your tongue out between your upper and lower teeth and do not use your voice. Just emit a silent breath of air out of your mouth as you hold that position. Resolve that from this point on you will never again sound it as a T.

V velvet, oval, Slavic, caviar, revolve

You have already been alerted to the fact that this sound is simply an F with the voice added. Pledge now never to sound it as an F again.

* * * * * * *

The AY sound of American-English could be quite difficult for speakers from Arabic speaking countries, who tend to pronounce it as Ā. In order to learn to sharply differentiate between the two, it is important that you repeat the following after me, carefully comparing your pronunciation with mine. I shall provide a silent space between each recitation so that you can repeat and compare.

AY Ā

The mayor's (AY) mare (Ā) waited (AY) at the mailman's (AY) gate (AY).

In May, carefree David gave eight rare (Ā) roses to Stacy (AY).

Jamie, the tailor from San Diego, craved for a taste of rare (Ā) Canadian (AY) bacon.

Mabel dared (Ā) to barricade (AY) Isaiah in a bare (Ā) Romanian (AY) jail cell.

Watchmaking, bookmaking, hair styling, and the manufacture of women's wear (Ā) can be heartbreaking (AY) professions.

Clark Gable and Spencer Tracy were a pair (Ā) of famous (AY) actors.

Blaine, the wary (Ā) Dane (AY) from the state of Maine, waited in Spain for his airplane.

Jane was careful (Ā) to state (AY) that Monday was a workday, Tuesday was playday, Wednesday was market day, Thursday was County Fair day, Friday was payday, Saturday was a holiday, and Sunday was always doomsday.

Baking a shortcake, a nutcake, or a rare (Ā) fruit cake (AY), always gives me a backache.

> Note: Now let's learn to differentiate between the UH and AH, the OH and AW, the Ŭ and UH, and the Aee and AH.

UH AH

John Bunny sat alone (UH) on (AH) the sofa.

My uncle (UH) broke his ankle when he slipped on (AH) the ice.

Father (AH) ate an onion (UH) under (UH) the apple tree.

Carl the Barber (AH) unfolded (UH) Buck's umbrella under the stars.

Molly calmly (AH) scrubbed (UH) Mother Hubbard's parked car.

Chuck Barton (AH) was tough (UH), but Carson was smarter.

John bartered (AH) a bunch (UH) of money for his uncle's large wallet.

Harry Lund (UH), the silver-tongued bluffer (UH), was involved in espionage (AH), camouflage (AH), and sabotage (AH).

Salaam (AH), imam (AH), and hammam (AH) are English words borrowed from the mother (UH) tongue of those studying (UH) this disarmingly (AH) overstuffed exercise.

OH AW

Moribund gophers (OH) ride baroque horses (AW).

Morton, the phoney (OH) saxaphonist, poured (AW) water into his baritone horn.

Will the folks (OH) in the auditorium (AW) please focus their eyes on Horace (AW)?

Lovelorn Tony (OH) George (AW) coached an alcoholic bowling team in Montreal (AW).

Joe Nolan (OH) from Tacoma tossed (AW) a snowball (AW) at Horace (AW), the overweight (OH) oracle (AW) from Wyoming (OH).

Stockbrokers and pawnbrokers (AW-OH). evoked (OH) a mediocre (OH) image in Lola's enormous (AW) reproachful eyes.

41

ə UH

The funny (UH) purple (ə) turban (ə) was purchased (ə) by a hungry (UH) Turkish (ə) mercenary (ə) for one hundred (UH) and thirty (ə) pearls (ə).

The awestruck Russian learned much about the sun (UH) and the earth (ə) as he traversed (ə) the universe (ə).

Bert Dunn (UH) was unnerved (UH-ə) as his bus swerved (ə) and curved (ə) into Bertha's (ə) German (ə) motor car.

Gussie (UH), the frumpy hussy (UH), studied nursing (ə) at a Persian (ə) university.

It is disconcerting (ə) to suffer (UH) recurring (UH) heartburn (ə) and sunburn (ə), especially when traveling between London (UH) and Heidelberg (ə).

Aee AH

Frank's (Aee) father (AH) calmly (AH) banged (Aee) on the lanky (Aee) banker's (Aee) barred (AH) door.

Hank (Aee), the hearty (AH) mountebank, handed Clark a blank (Aee) check.

The fainthearted (AH) harpist (AH) startled (AH) the kindhearted Yank (Aee) on the camouflaged (AH) gangplank (Aee).

The pranky (Aee) Chicago (AH) gang (Aee) fired point-blank into the bank's arched entrance before the robbery (AH).

* * * * * * * * *

It is time now to make the transition from the clipped, tight-throated speech of the Arabic language (the hamza and other sounds) to the relaxed, unstrained (almost lazy) style of American-English. The following is an important exercise designed to help you abandon the use of the glottal stop, as heard in the short sentence, "We are always alone", or, as you would pronounce it: WEE /AHR /AWLWAZ /AHLAWN.

We are also going to practice eliminating the hissing H, as heard in the sentence, "He held it in his hands", or, as you tend to pronounce it: HEE HEHLD /iT /iN HiZ HANZ.

And, while we're at it, we are going to work on the throat-straining deep vowel sound, as heard in the sentence, "There are many Arabs living in Port Said", or, as you might say it, DAR /AHR MEHNEE AHR-AHBZ LiVEENG /iN BAWRT SAH-EED.

Let's look at those sentences once more. Turn off this cassette after each sentence and repeat each one after me, fifty times if necessary, until you feel you have come close to my pronunciation. The objective in the first sentence is to eliminate your glottal stop:

WEE-YAHR-AWLWAY-ZUHLOHN

Now we must erase your hissing H. Try the next sentence. The H should be sounded by a simple breath of exhaled

air, an easier-to-produce sound than the one you normally tend to use. Remember to use the dark L in the word "held".

HEE HEHLD iT iN HiZ HANZ

Now for the third throat sound:
THA RAHR MEHNEE YAR-UHBZ LiVEENGiN PAWRT SAH-EED

As I stated before, this exercise is the most critical one you will encounter in this course. The first step to sounding like an American is to connect the words in your sentences smoothly, without the throat explosions carried over from the Arabic language.

Let's try some more sentences. I shall first recite them with the Arabic accent, then in American-English. Read and repeat each one after me, correctly, in the silent spaces I have provided:

"It is for us to decide the issue."
iT TiZ FAW RUHS TOO Də-SID THEE Yi-SHOO.

"No matter what our origin, we are all Americans now."
NOH MATəR WHəTOW RAWRiJiN, WEE YAHRAW LəMEHRiKəNZ N-OW.

"Up and at 'em! Let's hear it for Oxford University."
UH PA NA TəM! LEHTS HEE RiT FAW ROSKFAWR DyOONiVURSəTEE.

"Please tell me if you are arriving on the afternoon airplane".
PLEEZ TEHL MEE YiF yOO WAH RəRIVEENG GAHN THEE YAFTəRNOO NARPLAYN.

"The officer's order applies to each and every one of us."
THEE YAWFəSəR ZAWRDUH RUHPLIZ TOO WEE CHAN DEHVREE WUH NəVUHS.

* * * * * * *

If you have been carefully monitoring yourself up to this point in the course, your spontaneous speech, as well as your studied readings, should be showing a vast improvement. If not, I would suggest that you stop at this point and review. Do not proceed until you sound almost letter-perfect to your ear, then continue to move forward by repeating the immortal words of Abraham Lincoln's Gettysburg Address after me, piece-by-piece. I shall recite it through once, then piece-by-piece for you to repeat. After three or four recitations, please do your best to memorize the entire speech. It is not as difficult as it may appear.

The Gettysburg Address was delivered by Abraham Lincoln on November 19, 1863, at the dedication of the national cemetery on the Civil War battlefield of Gettysburg, Pennsylvania.

FOUR SCORE AND SEVEN YEARS AGO OUR FATHERS BROUGHT FORTH ON THIS CONTINENT, A NEW NATION, CONCEIVED IN LIBERTY, AND DEDICATED TO THE PROPOSITION THAT ALL MEN ARE CREATED EQUAL. NOW WE ARE ENGAGED IN A GREAT CIVIL WAR, TESTING WHETHER THAT NATION OR ANY NATION SO CONCEIVED AND SO DEDICATED, CAN LONG ENDURE. WE ARE MET ON A GREAT BATTLE-FIELD OF THAT WAR. WE HAVE COME TO DEDICATE A PORTION OF THAT FIELD, AS A FINAL RESTING PLACE FOR THOSE WHO HERE GAVE THEIR LIVES THAT THAT NATION MIGHT LIVE. IT IS ALTOGETHER FITTING AND PROPER THAT WE SHOULD DO THIS. BUT, IN A LARGER SENSE, WE CAN NOT DEDICATE - WE CAN NOT CONSECRATE - WE CAN NOT HALLOW - THIS GROUND. THE BRAVE MEN, LIVING AND DEAD, WHO STRUGGLED HERE, HAVE CONSECRATED IT, FAR ABOVE OUR POOR POWER TO ADD OR DETRACT. THE WORLD WILL LITTLE NOTE, NOR LONG REMEMBER WHAT WE SAY HERE, BUT IT CAN NEVER FORGET WHAT THEY DID HERE. IT IS FOR US THE LIVING, RATHER, TO BE DEDICATED HERE TO THE UNFINISHED WORK WHICH THEY WHO FOUGHT HERE HAVE THUS FAR SO NOBLY ADVANCED. IT IS RATHER FOR US TO BE HERE DEDICATED TO THE GREAT TASK REMAINING BEFORE US -- THAT FROM THESE HONORED DEAD WE TAKE INCREASED DEVOTION TO THAT CAUSE FOR WHICH THEY GAVE THE LAST FULL MEASURE OF DEVOTION -- THAT WE HERE HIGHLY RESOLVE THAT THESE DEAD SHALL NOT HAVE DIED IN VAIN -- THAT THIS NATION, UNDER GOD, SHALL HAVE A NEW

BIRTH OF FREEDOM -- AND THAT GOVERNMENT OF THE PEOPLE, BY THE PEOPLE, FOR THE PEOPLE, SHALL NOT PERISH FROM THE EARTH.

Now, I want you to listen to each segment of the speech, then turn off this cassette and repeat it. I have laid special stress on the possible problem areas as underlined in the text. Do not move on until you have thoroughly practiced each segment. Then recite the whole address from memory until you are satisfied. Record your final, polished version.

SEGMENT 1: FOUR SCORE AND SEVEN YEARS AGO OUR FATHERS BROUGHT FORTH ON THIS CONTINENT, A NEW NATION, CONCEIVED IN LIBERTY, AND DEDICATED TO THE PROPOSITION THAT ALL MEN ARE CREATED EQUAL. NOW WE ARE ENGAGED IN A GREAT CIVIL WAR, TESTING WHETHER THAT NATION OR ANY NATION SO CONCEIVED AND SO DEDICATED CAN LONG ENDURE. WE ARE MET ON A GREAT BATTLE-FIELD OF THAT WAR.

SEGMENT 2: WE HAVE COME TO DEDICATE A PORTION OF THAT FIELD, AS A FINAL RESTING PLACE FOR THOSE WHO HERE GAVE THEIR LIVES THAT THAT NATION MIGHT LIVE. IT IS ALTOGETHER FITTING AND PROPER THAT WE SHOULD DO THIS. BUT, IN A LARGER SENSE, WE CAN NOT DEDICATE -- WE CAN NOT CONSECRATE -- WE CAN NOT HALLOW -- THIS GROUND.

SEGMENT 3: THE BRAVE MEN, LIVING AND DEAD, WHO STRUGGLED HERE, HAVE CONSECRATED IT, FAR ABOVE OUR POOR POWER TO ADD OR DETRACT. THE WORLD WILL LITTLE NOTE, NOR LONG REMEMBER WHAT WE SAY HERE, BUT IT CAN NEVER FORGET WHAT THEY DID HERE. IT IS FOR US THE LIVING, RATHER, TO BE DEDICATED HERE TO THE UNFINISHED WORK WHICH THEY WHO FOUGHT HERE HAVE THUS FAR SO NOBLY ADVANCED.

SEGMENT 4: IT IS RATHER FOR US TO BE HERE DEDICATED TO THE GREAT TASK REMAINING BEFORE US -- THAT FROM THESE HONORED DEAD WE TAKE INCREASED DEVOTION TO THAT CAUSE FOR WHICH THEY GAVE THE LAST FULL MEASURE OF DEVOTION -- THAT WE HERE HIGHLY RESOLVE THAT THESE DEAD SHALL NOT HAVE DIED IN VAIN --

SEGMENT 5: -- THAT THIS NATION, UNDER GOD, SHALL HAVE A NEW BIRTH OF FREEDOM -- AND THAT GOVERNMENT OF THE PEOPLE, BY THE PEOPLE, FOR THE PEOPLE, SHALL NOT PERISH FROM THE EARTH.

* * * * * *

The following is a short essay on how American-English pronunciation developed. After I am through, I want you to read it also, many times if necessary, until you have ironed out most of the kinks in your recitation.

48

English spelling, you must know by now, is one of the main reasons for your confusion in the production of American speech sounds. Why? Many years ago, the Phoenicians devised a written alphabet that represented all of the sounds of their language. One symbol stood for one sound, and no other.

The Greeks modified the Phoenician alphabet to fit their own language. Then the Romans took it over, but failed to modify the Greek alphabet to represent Roman speech. When the Roman alphabet reached England, there was still more confusion added, with the written alphabet representing the sounds of speech even less than it did under the Roman. Up to the time of the invention of printing, there was a large degree of variation permitted in the spelling, but the widespread use of print finally standardized the spelling of words.

By this time, written English bore little relationship to the sounds of the language. Let us examine a small portion of the illogic that we have inherited today. For example: The sound of EE in "believe", "received", "Phoebe", "amoeba", "aegis", "key", and in the word "quay" (pronounced KEE). Those words present a good example of a single sound, EE, represented by a variety of spellings.

Another example is offered in the

spelling of words ending in the letters o - u - g - h, as in "dough", "enough", "through", "cough", each sounded differently. How about the SH in "sure", "ocean", "station", "Charlotte"? Or the letters that are never sounded, as the b in "thumb", the p in "pneumonia", the g in "phlegm", the l in "talk", the k in "knave", the t in "often", and all those e's in words such as "love", "make", "store", etc.?

I could go on and on with the homonyms - words that are spelled differently but pronounced the same -- for example: "bear" and "bare", and the words spelled the same but pronounced differently, as in "tear" (cry) and "tear" (rip), and "read" (present) and "read" (past).

Notice, also, the way the sound of the letter a changes in the following words: "bare", "large", "woman", "bat", "rage", and "fall". Look at the strange variation of s which sometimes sounds like S and other times Z, as in "easy" (z), "pass" (s), "bags" (z), "his" (z), "us" (s). But, do not despair. All of the illogic and inconsistencies of American-English will become less confusing to you as you continue to speak and practice, and use the language in your daily business and social life.

Next we have a number of problem sounds. I will read the whole thing through. You must replay my recitation at least three times, each time repreating after me. I have underlined

your possible pitfalls. Then memorize the short piece and recite it out loud to yourself and others, until you (and, of course, they) are satisfied with your recitation.

WHEN I WAS(Z) YOUNG(UH) I PITIED(i) THE OLD. NOW OLD(OH), IT IS THE YOUNG I PITY(i).

IN HIS EIGHTY-EIGHTH YEAR, DR. AZIZ HABIB IS(Z) EVEN MORE ENERGETIC AND VITAL THAN HE WAS AT 56, WHEN HE FIRST BEGAN TO ENRICH(i) MY LIFE.

HE CONTINUES (ə) TO WRITE AND TEACH AND LECTURE. ALTHOUGH HE HAS LONG SINCE PASSED THE MANDATORY(A) RETIREMENT AGE FOR PROFESSORS AT THE COLLEGE OF MEDICINE AT THE UNIVERSITY, HE IS STILL THERE, STILL ACTIVE. SPECIAL DISPENSATIONS HAVE BEEN MADE FOR HIM, NEW TITLES INVENTED, LOOPHOLES FOUND. THE FACT(A) IS THAT HE IS INDISPENSABLE -- AN INSTITUTION WITHIN(i) AN INSTITUTION, WITHOUT WHICH IT WOULD BE DANGEROUSLY DIMINISHED.

SO HE TEARS ABOUT TOWN, MAKING DAILY VISITS TO THE CLINICS, AS HE HAS(A) DONE(UH) FOR OVER SIXTY YEARS, AND CONDUCTS(UH) HIS SEMINARS, THE MOST POPULAR(O) IN THE HISTORY OF THE UNIVERSITY.

HE RISES(Z) AT DAWN EACH MORNING AND GOES TO WORK ON WHICHEVER OF HIS TWO BOOKS IN PROGRESS(O) STRIKES HIS FANCY. THE FIRST IS A COMPREHENSIVE(O) WORK ON PAVLOV, WITH WHOM HE WAS ONCE(UH)

ASSOCIATED. THE SECOND, AN AUTOBIOGRAPHY. DURING THE PAST FOUR YEARS, HE HAS MADE THREE ROUND TRIPS TO CHINA, AND IS(Z) PLANNING ANOTHER. HE CONSULTS REGULARLY WITH THE PSYCHIATRIC DIVISION OF THE COLLEGE(O) ON A LONG-RANGE PROJECT INVOLVING(O) THE INTERRELATIONSHIP BETWEEN PSYCHOLOGY AND PHYSIOLOGY. HE SERVES AS MENTOR AND INVALUABLE FRIEND TO A VARIETY OF INDIVIDUALS ALL OVER THE UNITED STATES.

HE IS(Z) A PERFECT EXAMPLE OF HIS OWN THEORIES ON THE SUBJECT(UH) OF AGE (J) AND AGING(J), LIFE AND DEATH.

I ONCE ASKED FOR HIS VIEWS ON DEATH.

"OH, I DON'T MIND THE IDEA AT ALL," HE REPLIED. "I'M QUITE RESIGNED (Z) TO DEATH, BUT -- BUT JUST NOT(O) TODAY!"

Now let's talk about reciprocal assimilation. Please don't let that term frighten you. It simply refers to the tendency of those who speak English to reduce unstressed vowels to a barely audible schwa, or ə, sound. In the languages of the Arab countries you are taught to respect and enunciate each and every vowel; the reverse is true in English. As strange as it may sound, you will be better understood if you learn to overstress the accented vowels of words and reduce the remaining vowels to a schwa.

Some good example of that are offered by the words "attempt" (əT-EHMPT) and "contain" (KəNT-AYN). If you

carefully stressed each vowel in those words you would have said A-TEMPT and K-O-NTAYN, the pronunciation of which are correct, but decidedly not American English.

Reciprocal assimilation also affects consonants when they are influenced by neighboring sounds. All of this is natural, as your organs of speech tend to take the easiest route through a word, for the purpose of saving time and energy. Say PiKCHUHR rather than the precise PiK-TY-OOR; N-AY-CH-ɚR instead of N-AY-TY-OOR; LiT-EHR-ə-CH-EHR rather than LiT-EHR-UH-TYOOR; ED-DJOO-KAYT instead of EHD-YOO-KAYT.

I must also emphasize that English is spoken in phrases rather than in words. And reciprocal assimilation occurs in those phrases as well as in individual words. Examples: DiDJ-UH- G-OH? for "Did you go?"; D-OH-NCH-UH N-OH WI KəN SWiM? for "Don't you know I can swim?" To get a feel for how Americans speak English, please repeat after me:

This is a picture of nature in the raw.

I love Arabic literature.

Did you go to the store yesterday?

Don't you realize that education is important?

It appears that everything you have learned in this course regarding precise pronunciation must now be

forgotten in order to master the casual sounds of standard American speech. To fully understand that point, recite the following short phrases by blending the words together to form a single unit; in other words, recite each phrase as if it were a single word. While doing that, stress the underlined syllable strongly, so that the remaining vowels in the phrase fade away to almost complete obscurity.

A wonderful life (ə W-UH-NDəFəLIF)

Did you locate it? (DiDYə-L-OHKAYT-iT?)

Think of something. (thEE-NK-KəV-S-UH-M-th-EENG)

Cash a check. KASHə-CH-EH-K)

To kill a mockingbird. (Tə-KiL ə MOKEENGBURD)

Listen to the following quotations then turn off the cassette and repeat after me. Let's try for speed this time. Note where my recitation stresses each quotation. You may choose to stress the quotations differently. If so, feel free to do so, and note that the intent and meaning may change with your interpretation.

ALL GREAT TRUTHS BEGIN AS BLASPHEMIES.

REFLECT ON THE WORKS OF ANTHROPOLOGISTS, WHOSE CONCERN IS THE EVOLUTION AND BEHAVIOR OF GROUPS OF PEOPLE AND CULTURES;

THEIR CUSTOMS, MORES, LIFESTYLES, AND RELIGIONS. EXPOSE YOUR CHILDREN TO THIS SUBJECT IN THEIR EARLY FORMATIVE YEARS.

INQUIRE INTO THE TEACHINGS OF CHARLES DARWIN. IMMERSE YOURSELF IN THE STUDY OF YOUR RELATIONSHIP TO ALL OTHER LIFE FORMS ON THIS PLANET. LEARN HOW WE ORIGINATED, HOW WE DEVELOPED, HOW THE SELECTION PROCESS WORKS, AND ABOUT THE PROCESS OF MUTATIONS.

THERE HAS NEVER BEEN A PLANNED CITY IN THE HISTORY OF OUR PLANET, BUT PUBLIC INTEREST IN THE FIELD IS INCREASING DAILY AS THE CITIZENS OF OUR DECAYING CITIES BECOME MORE CONCERNED WITH THE FUTURE QUALITY OF THEIR LIVES.

TOTAL CITIES HAVE TO BE DESIGNED IN AMERICA, NOT BY ARCHITECTS EXPRESSING THEIR CREATIVITY ON A BUILDING-BY-BUILDING BASIS, BUT BY CITY PLANNERS SKILLED IN THE DESIGN OF MAN-MACHINE SYSTEMS.

A STROLL THROUGH THE CITY OF TOMORROW WOULD TAKE US THROUGH FLORA AND PARKS WHERE CHILDREN WILL BE SEEN PLAYING. WE WOULD SEE CULTURAL CENTERS FEATURING LARGE AREAS DEVOTED TO THE ARTS AND MUSIC, WITH PEOPLE ATTENDING THESE ATTRACTIONS WITHOUT PAYMENT OR TICKETS OF ANY KIND. WHAT WOULD BE STARTLING TO A PERSON OF TODAY WOULD BE THE SPARSE POPULATION AND THE STRANGE SILENCE OVER THE CITY.

SINCE THE PLANNED CITIES OF TOMORROW

WILL BE RADIAL, THERE WILL BE RADIAL CONVEYORS TO MOVE PEOPLE TO AND FROM THE CENTRAL CORE TO THE OUTER RING, AND CIRCULAR CONVEYORS TO TRANSPORT THEM AROUND EACH RING. AS THE RADIAL CONVEYORS CARRY A PERSON OUTWARD, HE WOULD PASS OVER CRYSTAL CLEAR LAKES AND STREAMS, AND THROUGH FORESTS OF FLOWERS AND DARK GREENERY.

THE NEW TECHNOLOGY WOULD STARTLE TODAY'S PERSON. GIANT PRODUCTION CENTERS, OPERATED BY A SOCIAL INTEGRATOR, WILL SILENTLY FORM AND SHAPE ALL THE PRODUCTS REQUIRED FOR HUMAN NEEDS. VOICE-ACTUATED DEVICES OF ALL SORTS WILL ACT AS ELECTRONIC SLAVES FOR ALL CITIZENS. THE NEW LEISURE WILL ALLOW PEOPLE TO SPEND MOST OF THEIR TIME IN EDUCATION, TRAVEL, AND ADVENTURE.

SYMPOSIUMS ON WORLD AFFAIRS WILL BE HELD AT VAST DOMED CENTERS DESIGNED TO HOUSE SUPER-INTELLIGENT COMPUTERS WITH THREE-DIMENSIONAL DISPLAYS. THESE CONTROL CENTERS WILL BE CAPABLE OF MAKING OPTIMUM DECISIONS ON BILLIONS OF SIMULTANEOUS EVENTS IN FRACTIONS OF A SECOND.

TIME HAS NO RESPECT FOR INDIVIDUALS OR CULTURES. THE BIO-SOCIAL FORCES THAT SHAPE THE FUTURE ARE LAWFUL. THE FUTURE, LIKE THE PRESENT, IS THE RESULT OF THE PRIMARY FORCES OF THE SPACE-TIME CONTINUUM. IT IS HAPPENING. IT IS IMPORTANT THAT WE BE READY FOR IT.

After you have achieved that, I would like to extend my congratulations on your brilliant achievement in hurdling all the obstacles I have set in your path up to now.

* * * *

Here are a few tongue-twisters, difficult even for the average American, so do not despair if you find them tough going at first. Stay with it until you get them right. I would suggest also that you memorize them -- they can be very impressive to your friends and, as you shall see, quite difficult even for native Americans to execute without a slip. The trick is to concentrate on what you're saying, not on the mechanics of slick articulation.

Please record each tongue-twister on your own tape and compare it with mine.

SHE STOOD ON THE BALCONY INEXPLICABLY MIMICKING HIM HICCUPING AND AMICABLY WELCOMING HIM IN.

ARE YOU COPPER-BOTTOMING 'EM, MY MAN? NO'M, I'M ALUMINIUMING (AL-yOO-MiNEE-əMEENG) 'EM, MUM.

THE SIXTH SHIEK'S SIXTH SHEEP'S SICK.

THEOPHILUS THISTLE, THE SUCCESSFUL THISTLE SIFTER, IN SIFTING A SIEVE FULL

OF UNSIFTED THISTLES, THRUST THREE THOUSAND THISTLES THROUGH THE THICK OF HIS THUMB. NOW, IF THEOPHILUS THISTLE, THE SUCCESSFUL THISTLE SIFTER, IN SIFTING A SIEVE FULL OF UNSIFTED THISTLES, THRUST THREE THOUSAND THISTLES THROUGH THE THICK OF HIS THUMB, SEE THAT THOU, IN SIFTING A SIEVE FULL OF UNSIFTED THISTLES, THRUST NOT THREE THOUSAND THISTLES THROUGH THE THICK OF THY THUMB.

* * * * * * * * * *

We have come to the end of the course. I want you to keep in mind that erasing your accent is a continuing process; you must assign at least an hour a day for practice. Now, as I bid you good-bye, I wish you the best of luck in your future undertakings.

Jack Catran

HOW TO SPEAK ENGLISH WITHOUT A FOREIGN ACCENT

A HENRY HIGGINS PRODUCTION

THE FIFTEEN BOOKS IN THE SERIES:

- The HISPANIC Accent
- The ORIENTAL Accent
- The ARABIC Accent
- The RUSSIAN Accent
- The ISRAELI Accent
- The GERMAN Accent
- The YIDDISH Accent
- The FRENCH Accent
- The ITALIAN Accent
- The SOUTHERN U.S. Accent
- The BRITISH Accent
- The IRISH Accent
- The SCOTCH Accent
- The SCANDINAVIAN Accent
- The MIDDLE EUROPEAN Accent

Jack Cutran is a scientist with many years of experience. As a consultant to leading aerospace corporations, he participated in the Apollo program and other major U.S. space shots, where he specialized in the design of life support and man-machine systems. He has conducted extensive research on the use of computer-generated graphics in intelligence communication systems, automated teaching devices, and programmed learning. Language, phonics, and the science of verbal behavior has always interested him deeply. This book is a labor of love.

ISBN 0-8117-998-04-3

Pygmalion Books — *an imprint of*
JADE PUBLICATIONS
Box 5567, Sherman Oaks, CA 91413